



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

New Publications.

TENNYSON'S "PRINCESS."

JAMES R. OSGOOD & Co. have brought out a new edition of "The Princess," illustrated by American artists, and got up with all the luxury proper to a holiday book. The illustrations, more than one hundred in number, are all wood-engravings of that degree of excellence to which the American public has now become accustomed. The frontispiece, by Mr. Dielman, engraved by W. I. Dana, is not one of the best of these. The face and hands of the Princess are coarsely cut, and the general treatment is unintelligent. Exception may also be taken to Mr. Ipsen's ornamental tail-pieces and the like, which are dully conventional, and display a pronounced taste for bad models. But the good far outbalances the bad in this book. Mr. Harper and Mr. Church, though weak in drawing, have some very pretty compositions; Mr. Fredericks some curious designs, in which a rather superficial idea of architectural effect may be traced; Mr. Sandham, the strongest man whose work is included in these illustrations, several groups of figures well drawn and set in effective landscape surroundings. In the best of these, however, he has made the Prince and his companions unnecessarily and absurdly ugly. There are, besides, a number of pure landscape sketches, by E. H. Garrett, Granville Perkins, and others, pleasant in themselves, and extremely well cut. Mrs. Mary Hallock Foote, F. B. Schell, and J. D. Woodward are also represented.

The volume may be taken as showing the point to which our illustrators and engravers have reached on an average. It is a good Christmas book, and if we are rather exacting in our remarks it is because it does not show the advance which might be looked for from the publishers over their work of former years. Their illustrated edition of "Lucile," for instance, was as good, if not better. In that, the character of the poem was fairly reflected in the illustrations. In this, such can hardly be said to be the case. An advance, it seems to us, has been made in one point only. The pictures in which the heroine appears have evidently been done with the intention of preserving the same character of features and expression in all. The cuts which we have selected are among the best in the book. Mr. Harper's illustration is almost the only one which in sentiment approaches that of the poem and which shows regard for the picturesque possibilities provided by the text. The countless pretty pictures that were placed upon the stage of the Madison Square Theatre, on the occasion of the production of a rather silly dramatization of the poem some months ago, if they had been seen by the illustrators, might have suggested several other illustrations of the kind, in which the "sweet girl graduates" in cap and gown might show far more than they do. The tail-piece and head-piece which we have selected are among those not of a strictly ornamental kind, which really decorate the pages on which they are found. The subjects, too, have some reference to the main idea of the book.

TWO BOOKS ON PERSPECTIVE.

A GREAT many people, artists and others, to whom even the most elementary knowledge of perspective would be, in many cases, a great help, are prevented from undertaking the study of it by the unnecessary use of dry, scientific language, by the complicated appearance of the diagrams illustrating the very first problems, and by the fact that it has been difficult, if not impossible, to find any book which does not undertake to teach more than they want to learn. Ruskin's treatise, though it simplifies many of the ordinary problems very considerably, and though its introductory essay gives a very lucid account of the principles of linear perspective, is yet destined never to become a popular text-book, because it takes for granted a somewhat unusual capacity for mental application on the part of the student. Most other works require him to be pretty thoroughly grounded in geometry, if he is not willing to learn, by memory only, a series of rules which he does not understand. Or they vex the reader with numberless definitions of visual angles, rays, planes, cones and pyramids, perspective planes, ground planes, limiting lines, horizon lines and vanishing points, many, if not most, of which terms might be dispensed with altogether, and the others explained as the necessity for using them should arise.

One of the two books just now under review is an attempt to obviate most of these difficulties. It is, indeed, rather a pamphlet than a book in size, as it consists of only fifteen small pages of diagrams and text. It is by Prof. Henry E. Brown, of Philadelphia, and the method displayed in it has been approved by John Sartain and Herman Faber, of the Women's School of Design of that city, as being at once more correct and much easier to comprehend than any former one. Here, then, it would seem, is a book with a mission, one which fills a real and widely felt want. But, unhappily, it does not fulfil its promise. Though short, it is not to the point; and though its aim is broad enough, its achievement is very narrow. Mr. Brown begins, as Mr. Ruskin does, by asking the student to accompany him in fancy on a sketching trip. He selects a pretty view of a village and church, takes his point of sight at the right corner of the base of the church spire, and chooses the position of the base line of his picture in front of some rocks, which he wishes to include in his foreground. So far this seems very promising. But when Mr. Brown proceeds to mark off equal spaces on the base line (in nature), and then demonstrate that, with the spectator's gaze rigidly fixed, these spaces do not appear to him to be quite equal, but that those immediately in front of him appear somewhat longer than those very much to the right or the left, we perceive that he is, after all, a shallow teacher. Mr. Brown makes much of this discovery. He says that none of the books on perspective in his library mentions it. But, like the corresponding fact in optics which he adduces as an illustration (namely, that the colors of objects seem to grow duller as the objects are removed from the point toward which one is looking), this phenomenon was observed a long time ago. The reasons why this apparent decrease of size of equal spaces at the extremities of a long line at right angles to the spectator's line of vision is not usually regarded in practice are, that within the field of view ordinarily covered by the picture these variations are so slight as to be hardly measurable, and that in refined drawing they are better given free-hand than by any rule.

Mr. Brown next proceeds, in a diagram, to inclose the entire field of vision in a circle with the point of sight as the centre,

the horizon line as horizontal diameter, "rays of light," or lines of vision as radii and vanishing points given by the intersections of the circumference with the horizon. He takes no note of the fact that his circumferential line bounding the field of vision must be arbitrarily drawn, nor of the more important fact that the conditions which he assumes as universal are in reality special, and cover only one case out of hundreds. But, from the first, without any warning to his reader, he is continually narrowing the scope of his essay. As the final result of his labors, he presents us with an interior of a rectangular room, seen under the before mentioned conditions, the first and most elemental problem in most books



HEAD-PIECE FROM OSGOOD'S TENNYSON'S "PRINCESS."

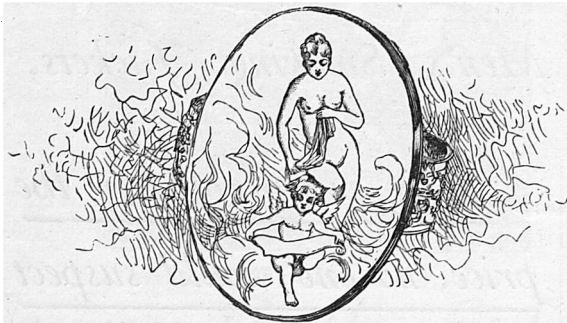
on perspective, solved in what is after all but an application of the ordinary method of "squaring." His apparatus of "rays of light" is of practical use only in the case above mentioned, where the centre of vision is also the point of sight and the vanishing point of the converging lines of the drawing. By means of his other vanishing points, which are in reality assumed and which can be right only under one set of circumstances, he solves a single problem of oblique perspective, and that without explanation or proof. To sum up, his form of construction would be found very inconvenient in practice; instead of being, as he claims, more correct and sure than the ordinary methods, it is,



ILLUSTRATION FROM OSGOOD'S TENNYSON'S "PRINCESS."

for oblique perspective, founded on guess-work; it is applicable to only the simplest problems, and, since it does not help one to a clear understanding of even these simple problems, it is in no respect better than the usual empirical methods.

A very different work is Prof. W. R. Ware's "Modern Perspective" (Boston: James R. Osgood & Co.). This is a thorough, practical treatise intended for architects and other professional people, but couched, for the most part, in an easy conversational style. The science of perspective is here treated of with a fulness of detail that leaves no important point untouched, and with a degree of method which will enable any one to find the particular rules or



TAIL-PIECE FROM OSGOOD'S TENNYSON'S "PRINCESS."

the general elucidations of the whole or any section of the subject, as he may wish. The very thoroughness of the work, the occasional use of such expressions as "qualitative determinations" as opposed to "quantitative," and the adoption in the body of the book of a method based upon such pure abstractions as infinite planes and lines will, we are afraid, prevent any large number of unprofessional students from reading it, although to architectural draughtsmen, landscape artists and painters of interiors and the like, the book, and the extensive series of diagrams accompanying it, will be found invaluable.

NEW ART EXHIBITION CATALOGUES.

NEVER before this season have there been in this country so many illustrated art exhibition catalogues as are now issued or in the press. The most ambitious of them all is the handsome quarto before us, printed for the Art Department of the New England Manufacturers' and Mechanics' Institute Fair. It is a curious illustration of the manner in which we Americans run a new thing "into the ground," if the slang expression may be pardoned. There is absolutely nothing in the Boston picture exhibition to justify the production of such a book. Certainly, few if any of the pictures themselves, reproduced as etchings, Albertypes, and photo-engravings, are worthy of such a costly setting. Most of the pictures thus honored, indeed, are by artists of small reputation, and the full-page illustrations of their works in the catalogue will hardly add to their fame. Paper, printing, and binding are all excellent; but the best effect is not obtained by putting together all the photo-engravings, all the Albertypes, and all the etchings. Some of the Albertypes, by the way, are rather faint impressions. The etchings are much better, and most of them are uncommonly well printed. Indeed they are almost worth the price of the book. Some of the numerous essays on art topics, given as a kind of appendix, are very well written, and are worthy of more extensive circulation than they are likely to get in their present form.

The drawings in the Catalogue of the Art Department of the Eleventh Cincinnati Industrial Exhibition are excellent, taken as a whole, and are reproduced by very good photo-engraving work. The beauty of the pamphlet is marred, however, through the too common mistake of youthful art organizations of trying flashy experiments in printing. Each "form" is treated to a different colored ink, and the proper effect of most of the drawings is lost in consequence. It were certainly impossible to hit upon a worse tint than the thin, cold blue in which some of the pictures are printed. The careful compilation of the catalogue, under the direction of Messrs. Lawrence Mendenhall and Emery H. Barton, is worthy of all praise.

An admirable catalogue, without illustrations, has been prepared for the Art Department of the Southern Exhibition at Louisville, Ky., by Charles M. Kurtz, Director. The paper and printing are unexceptionable, and much useful information concerning exhibiting artists and their works is unobtrusively introduced in its well-arranged pages.

The Portland (Me.) Society of Art descriptive catalogue of portrait engravings, from the fine collection of Mr. John E. De Witt, is printed in perfect taste, on heavy paper, with rubricated headlines. "Memoranda" at the end give useful information to the untechnical visitor concerning the mysteries of "dry point," "mezzotint," and "monotype."

LITERARY NOTES.

WE have received from James R. Osgood & Co. Louis Gonsse's biography of "Eugene Fromentin," and "Songs of Fair Weather," by Maurice Thompson; and from Charles Scribner's Sons two volumes of "English Verse: Chaucer to Burns, Lyrics of the Nineteenth Century."

"L'ART JAPONAIS" is the title of a new work, by Louis Gonsse, the accomplished editor of the Gazette des Beaux Arts. The specimen pages, which we have received through Mr. J. B. Bouton, with their fine printing, good paper, and colored plates, give promise of such a sumptuous work as one would naturally expect from the press of A. Quantin, the publisher. Mr. Bouton also announces "The Art of the Old English Potter," a sumptuous volume, by Mr. Solon, and the second series of Racinet's "Polychromatic Ornament," to be completed in ten bi-monthly parts.

THE eminent and delicate art critic, M. Philippe Burty, has just published a beautiful quarto of a hundred pages, printed by Jovast, and entitled "Froment Meurice, Argentier de la Ville de Paris, 1802-1855." M. Burty has studied with loving care the life and work of the famous designer and artist who was par excellence the goldsmith of the literary and artistic movement comprised under the general denomination of Roman-tisme, and who is certainly entitled to a notable position in these groups of painters, sculptors, poets, musicians, historians, and actors, who impressed so energetically the stamp of their genius on the second third of our great nineteenth century. The volume is splendidly illustrated with engravings and etchings by Jules Jacquemart, Courty, Rajon, Gaucherel, and accompanied with documents, notes, and appendices of the highest interest. It is a book for bibliophiles and artists, as well as for the curious in the history of luxury. The volume is not yet for sale in this country, but no doubt the enterprising Mr. Bouton will have it at the disposition of American purchasers before long.

PENCIL drawings may be preserved by pouring over them, when stretched upon the drawing board, a thin solution of gum arabic or the white of an egg dissolved in dilute ammonia water by agitation with broken glass.

THE Goupils recently exhibited in their London gallery the bust of a lady of the time of Mary Queen of Scots, lately executed in ivory by A. Moreau Vauthier, of Paris. The head and neck are made from one piece of ivory. The high ruff is of silver; the pattern of the silk brocade dress is worked out in ivory. The pedestal is of Algerian onyx. The object is eighteen inches high, and is valued at £500.

THE following directions for the old process of cutting glass with a red-hot iron are sometimes sold to the unwary as a great secret. The method is very simple, and to those who have failed with the recipes usually published (strings with turpentine and set on fire, friction with strings, etc.), the results are rather surprising. There is no difficulty in cutting off broken flasks so as to make dishes, or to carry a cut spirally round a long bottle so as to cut it into the form of a corkscrew; and when so cut, glass exhibits considerable elasticity, and the spiral may be elongated like a ringlet. The process, as has been said, is very simple. The iron rod (a common poker answers very well) should be somewhat pointed, and the line along which the cut is to be made should be marked by chalk, or by pasting a thin strip of paper alongside of it; then make a file mark to commence the cut; apply the hot iron, and a crack will start, and this crack will follow the iron wherever the operator chooses to lead it. In this way, jars are easily made out of old bottles, and broken vessels of different kinds may be cut up into new forms. Flat glass may also be cut into the most intricate and elegant forms.